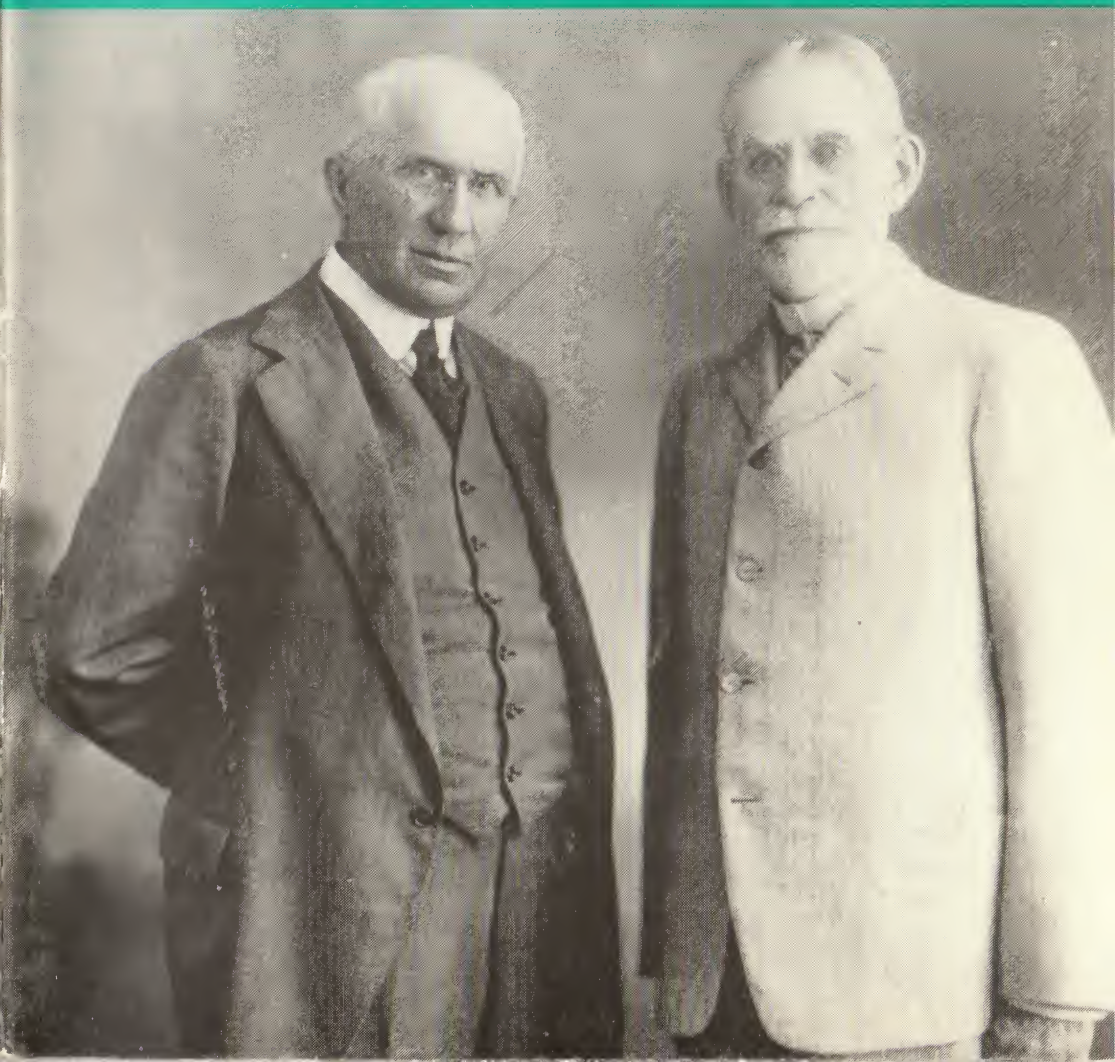


# Hillandale

## News

No 216 June 1997



# MECHANICAL MUSIC

Tuesday 15th July 1997



A New Melba Gramophone with brass morning glory horn. Sold £2600

Phillips hold regular sales of Mechanical Music and related items throughout the year. Entries are currently being accepted for inclusion in our sales throughout 1997

If you have any items that you would like to be included or would like to find out more about Phillips' services, please contact Anthony Jones.

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# Hillandale News

The Official Journal of The City of London Phonograph and Gramophone Society Limited, Co. Reg. No. 3124250

Registered Charity No.1057538

The Society was founded in 1919

**Patrons:** Oliver Berliner and Kathleen Darby



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**Issue Number 216, June 1997**

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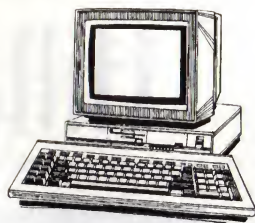
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**Front cover illustration:** Emile Berliner and Charles Sumner Tainter.

This was photographed in Washington DC in 1919 and is the only known photograph of both men together. It was discovered by our Chairman, Dr Peter Martland, in the Smithsonian Institute in 1990.

(Photo by courtesy of the EMI Group)

## EDITOR'S DESK



### Congratulations Frank Andrews!

Frank Andrews has won the 1997 ARSC (Association for Recorded Sound Collections) Lifetime Achievement Award. This is a well-earned honour. For many years Frank has conducted research into many companies connected with the early recording industry. He has also done much invaluable discography work. Over the years a large proportion of his work has been published thus ensuring that valuable information (which could well have been lost) has been preserved for future reference. Well done Frank you deserved it.

### Music 100

This is one of the most important exhibitions about the recorded music industry. I paid a second visit to it in Edinburgh before it closed. I give a fuller report in this issue and can thoroughly recommend our readers to pay it a visit when it opens in London this month.

### CLPGS and the Internet

Now that CLPGS has a web site (<http://members.aol.com/clpgs/clpgs.htm>) it is appropriate to advise members of other sites of a similar nature on the Internet. Marcel Brown in his article *You are not alone* on page 293 does exactly this and for those new to the internet it provides an invaluable guide. Readers may like to know that the booklist now has an e-mail address: [clpgsbook@aol.com](mailto:clpgsbook@aol.com)

### Whither CLPGS?

Steve Miller's letter in the last issue on the above subject has resulted in a flood of letters with lots of valuable suggestions. A selection of these are published in the letters column in this issue. There will be some more in the next issue. I've no doubt that the Committee will be able to take many of them aboard.

### Lost Folder

Would anyone who thinks they may have mislaid a folder at the Phonofair '97 please contact George Woolford, tel: [REDACTED]

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue.**

Hence the deadline for the **August 1997** issue will be **15th June 1997.**

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Views expressed in this magazine do not necessarily reflect those of the Editor.

# MUSIC 100

## by Chris Hamilton

In the last issue of *Hillandale News* I gave a brief report of Music 100, the exhibition organised by the EMI Group to celebrate the centenary of the disc recording industry in the U.K. and Europe where both The Gramophone Co. and the Columbia Phonograph Co. began their operations in 1897.

There was so much to see that I was not able to take it all in on one visit. This resulted in a return visit in March. This exhibition is one of the **most important** events of the century for those interested in the history of recording. There is a chance to see many priceless artefacts and ephemera which are normally safely locked away in the EMI Archive unseen by the general public.

The exhibition is divided into nineteen areas: Before Records Began; Sounds Unbelievable; Pioneers to celebrities; A Song and a Prayer; Electric Dreams and All That Jazz; The Musical Dog; Brother Can You Spare a Dime; War and Peace; Rock Around the Clock; The British are Coming; Sound and Vision; Action and Reaction; Abbey Road; Music for All; Record of the Times; Sound in Space; Tomorrow's Sound and Music 100 All Time Top of the Pops.

### **Before Records Began**

This is the first section the visitor encounters on entering the exhibition. Here the principles of sound are explained. Frequency and pitch are explained and there are interactive modules which the visitor can use to get a practical understanding of the principles of sound. There is an early Broadwood Upright Piano and both Nicole and other makes of music boxes on view.

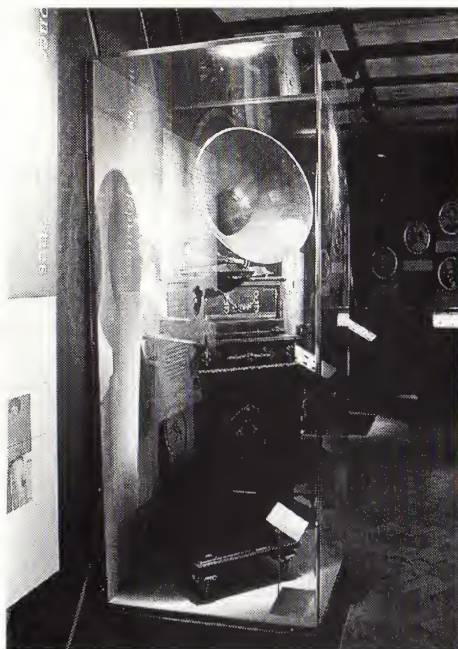
### **Sounds Unbelievable**

This is the next exhibition area and there is plenty to see here which will interest our readers. It is here that credit is paid to Thomas A. Edison, Charles Sumner Tainter and Chichester Bell. There is a larger section devoted to Emile Berliner and his invention. William Barry Owen arrived in this country in 1897 to sell Berliner's products and later set up The Gramophone Co. to exploit Berliner's invention here and in Europe. Several of Berliner's papers (including letters to William Barry Owen commissioning him to go to London and set up business there) are on view here along with some early machines and records (including an example of the zinc plate).

### **Pioneers to Celebrities**

In this section the visitor can see how the gramophone progresses from being regarded as a toy to a serious instrument for which many celebrities want to make recordings. Here there is much to interest our members. Early examples of recording horns are on view. There is a video of a film from the early 1930s showing how records were made in the early days. There are clips of stars such as George Robey, Gus Elen, and Amelita Galli-Curci. More machines are on view including a 1908 Gramophone de Luxe complete with its cabinet pedestal stand. I noticed a most unusual machine which I had not come across before. It was an office dictating machine (Roneo-Pathé) developed by Pathé Frères and the Roneo Company. This dated from 1909 and used discs and not cylinders. Again lots of papers from the EMI Archive were on view including the Gramophone Company's first royalty contract. This was





Gramophone de Luxe and cabinet pedestal



Some of the early celebrities

with the famous Music Hall star Albert Chevalier. His contract was dated October 1898 and he was paid one shilling per dozen records sold. Many items from the personal papers of the early recording experts Fred Gaisberg and William Sinkler Darby are on view. Another item of interest is the telegram from Alfred Michaelis, manager of Gramophone and Typewriter Ltd.'s Italian branch, to head office in London asking for £200 to be sent to him to pay to Enrico Caruso for his second G&T recording session. Our Chairman, Dr Peter Martland, was able to find out the true position about the payment for Caruso's first session when he was researching for his PhD. But I believe this is the first time the fee for the second session has been made public knowledge. In this section the visitor meets the first of many listening posts, which are placed at strategic points throughout the exhibition, where he can listen to some of the recordings from the period covered. Here the choices include: Montague Borwell can be heard singing Leslie Stuart's song *Soldiers of Our Queen*; an early recording of the Japanese National Anthem; Marie Lloyd singing one of her famous songs and General Booth speaking.

### **A Song and a Prayer**

This section covers the First World War and shows how the gramophone became a morale booster and propaganda tool during this conflict. Machines on display include the Decca "Trench" Portable marketed by Barnett Samuel & Sons Ltd. Popular songs like *It's a Long way to Tipperary*, *Keep the Home Fires Burning* and *Roses of Picardy* can be heard here sung by popular artists of the day. There is a letter from Christopher Stone on display, in which he describes how he relieves the tension of life in the trenches by listening to his Decca portable. In another section the visitor can see a mock up of a trench dug out and a Gramophone Co. Senior Monarch is visible inside. I wonder how accurate this is as I would have thought

that the Decca was a much easier machine to cart about in war time than the Senior Monarch.

### **Electric Dreams and All That Jazz & Brother Can You Spare a Dime**

These sections deal with the increase in popularity of dance music and jazz aided by the improved quality of reproduction from the newly introduced electrically recorded records and the effect of the movies and radio on record sales in the depression years. The Gramophone Co. Ltd. and the Columbia Graphophone Co. Ltd. independently licensed the Westrex electrical recording from the American company Western Electric. Both companies introduced their first commercial electrical recordings around the middle of 1925. This enabled the market to expand and there was an explosion of sales until the 'Great Crash' of 1929. Lots of pictures of the popular artists of the day are on view and another listening post enables the visitor to choose from a selection board the tunes he wishes to hear. One or two films on video are on view. Artists like Bing Crosby, Gracie Fields, Roy Fox, Beniamino Gigli, Nat Gonella, Jack Hylton, the Savoy Orpheans and Arturo Toscanini can be seen in action. Artefacts like a Westrex microphone, the microphone used in the first Royal Broadcast, examples of early loudspeakers, radios and radiograms are displayed. Many examples of the records of the day are also on view including the famous 'Dolls House' record, which cost 6d to purchase. There not many copies of this around now and I have no doubt that the few that become available sell for quite a lot more than today's equivalent of 6d! Letters written by Sir Edward Elgar and Gracie Fields are on show. This period also covers the introduction of regular TV broadcasting and several early TV sets and TV/Radiograms can be seen. So much more is available for the visitor to see here that I have not the space to describe it all. The only answer is to go along and see for yourself.





Fred Astaire with George Gershwin





Ray Noble

## War and Peace

This section covers the Second World War. EMI's international market is virtually annihilated and much of their factory space was turned over to producing materials for the war effort. However music is required to boost morale and help the public to forget their difficulties. Many examples of the records and publicity material of the period are displayed. One of the most impressive exhibits in the whole exhibition is in this section. It is the reconstruction of a section of Piccadilly underground station from the war years. I found myself imagining what it was like travelling on the underground during the last war. The atmosphere was very lifelike even down to a musty smell which reminded me of today's underground (presumably the smell in the 1940s was similar). In the background the popular songs of the day sung by artists like Vera Lynn were interspersed with the sounds of the air raid sirens wailing.

## Rock Around the Clock

Here the visitor is reminded of the dawning of a new age. 'Pop Music' has arrived. The teenagers of day have their own music, their own dances, their own attitudes to life and above all their own music. The 45 rpm record and the LP are launched on to the market. The new prosperity brings more spending money for the young and sales of record players and records are once more on the rise. The days of the 78 are numbered. Memories came flooding back to me when I saw the Dansette record player on view. This style of record player was owned by hundreds of thousands and played its part in the development of the vast sales of singles and LPs at this time. The displays in this section are full of the new records (both classical and popular). Lots of publicity material of day is to be seen. There are three reconstructions of 1950s life here. The first is of a café of the late 1950s complete with its juke box,

Formica covered tables and plastic covered chairs. This reminded me of a similar café in Inverness (where I was brought up) which I used to frequent with my friends. Next to this is reconstruction of a section of a 1950s cinema interior which gives a flavour of what it was like to visit the cinema of the time. The third reconstruction is of a section of a typical 1950s suburban living room with its television set. I never went through the 'teddy boy stage' myself but for those who did memories will be brought back by the 'teddy boy' suit in one of the display cabinets.

## The British are Coming

By the time the sixties came the British were challenging the American domination of popular music with artists like Cliff Richard and the Beatles. The popularity of the Beatles was so great that it ensured that the British dominated the popular music of the day.

## The Road to Fame, Sound and Vision and Action and Reaction

These three sections deal with the making of superstars, the use of pictures to sell music (from the first catalogues to the latest CD ROM (CD Read Only Memory) and the fantasy and glamour of the world of rock and the shock of the world of punk.

## Abbey Road

This section tells the story of what is probably the most famous recording studio in the world. This area is awash with photos and publicity material about the artists and stars who made recordings there. The story of EMI's early involvement in stereo with Alan Blumlein's experiments is told. Here the visitor can see the top of an EMI Stereo Mixing Console similar to the one used in the mixing of some of the Beatles' master tapes. Some of these master tapes are also displayed. A hands-on module is available where the visitor can mix his/her own tape!





"Hutch" - Leslie Hutchinson



'Piccadilly Underground Staion during the last war'



The replicas of a late 1950s café, 1950s cinema and a 1950s suburban drawing room

## Music for All and Record of the Times

These sections deal with the world influence of music and how it has invaded all aspects of modern life. There are dozens and dozens of record sleeves which illustrate the importance of the artwork in selling records.

## Sound in Space and Tomorrow's Sound

Here one can flavour the EMI Group's new sound experience Sensaura. In a darkened room there is a small pedestal on which the visitor is invited to stand and listen to this new experience. The demonstration is quite impressive and is much more realistic than those aural demonstrations of ping pong balls given in the early days of the stereo LP. The visitor then can speculate what the sound carrier of the future will be.

## Music 100 All Time Top of the Pops

Finally the visitor is asked to cast their vote in the above quiz.

Many of our members including Peter Adanson, Ron Armstrong, Mike Field, Howard Hope and Peter Martland have provided help and items for this exhibition.

All in all I found this a highly interesting and educational exhibition which I would not have missed for anything. It is one of the most important exhibitions ever staged about the twentieth music industry and I urge all our members and readers to go along. The cost is **£6.00 a head** (£4.50 concessions) with all profits going to the new charity The Music Sound Foundation set up by the EMI Group to improve the access of music to all. It opens in London on Saturday 28th June to at Gallery West, Cabot Place West, Canary Wharf, Docklands and will be open until 12th January 1998. It then moves to York to open there in February 1998.

My thanks are due to the EMI Group for the photographs used in this article.





EMI Studios, Abbey Road, London

## **MINEFIELDS AHEAD!**

### **A GUIDE TO MAKING A FIRST PURCHASE**

**by David Barker**

One of the main questions asked of me by newcomers to our hobby is "How do I know what to buy as a genuine first machine?" I'm asked this so often now that I thought a few observations in print may be of help to the newer collectors amongst our readers.

When I first started collecting I found little evidence of "Crapophones" and genuine machines were relatively cheap, so that if you made a mistake with your hard-earned money at least the loss was relatively small unlike nowadays when a mistake can cost hundreds of pounds.

Let's assume that you've just seen a gramophone in the window of your local junk shop, or antique/craft centre in modern parlance! When you go in don't show too much enthusiasm and don't appear to be keen to buy. Examine the machine from a distance and if it appears okay to you have a word with the proprietor. In my 20 or so years of bargaining I've learnt that you can't assume the dealer knows anything at all about what he has to offer (I don't include the specialist dealer in this category).

First you should try to find out how original the machine is. Does it have a makers name? If it is a cabinet or portable they usually do (but not always). Next have a look at the soundbox and see if it has the same name or emblem on it as the machine's case or cabinet. It is worth remembering that many firms like HMV made several models of sound boxes over many years and it quite often owners would upgrade their machine by adding a newer type soundbox. Many Gramophone Company models that originally had Exhibition soundboxes often turn up with an HMV No.2 or No.4 soundbox. Have a look and see if an adapter has been fitted to the tone arm. If there is one that usually indicates a replacement soundbox. In my experience Columbia machines usually have Columbia soundboxes fitted as they employ a special linking arrangement that usually excludes the fitting of other makes of soundbox. Neither Columbia nor HMV were known to have supplied their soundboxes to other makers so if their soundboxes appear on other makes it would not be correct. Similarly if other makes of soundboxes appear on either Columbia or HMV machines it would generally not be correct. Another point to remember is that up to the early 1920s most soundboxes had mica diaphragms. Only later machines should carry soundboxes with a metal shield or cover.

The next point to cover is the motor and turntable. Has the original felt survived? HMV used green and then brown felt on their machines (brown from the mid 1920s onwards). Columbia used a rich velvet which is extremely difficult to match nowadays. Have a look at the edges of the turntable. HMV never used to 'tuck in' edges with a lip as Columbia did. They took the felt to the very edge which had flat upright sides. One sure give-away to a replacement turntable is a redundant winder hole in the side of the cabinet. There never was a standard position for a winding shaft on

gramophone motors. Beware - a new hole invariably means a replacement motor of the incorrect type!

It is advisable to have a look at the finish of your prospective purchase. If it is a portable make sure the leathercloth is in reasonable condition as missing or badly damaged cloth is not easily matched by new. If it is a cabinet model try to avoid machines with layers of treacle varnish or paint however reasonably priced, because unless you're able to restore it yourself it can be very costly (often more than the machine is worth) to have the job done professionally. Last but no means least ask to run the machine, wind it up fully and see if the record plays to the end of the side. If the motor runs down before the end of the record the spring is worn and needs replacing by an experienced restorer. Don't try it yourself, you could do yourself a serious injury! If the sound blasts or resonates this usually indicates the gaskets on the soundbox need replacing and that the soundbox may need overhauling.

Do not simply accept the first price quoted. Remember to use any defects as weapons in your armoury to beat the price down. If the dealer says it is a genuine machine ask for a receipt and above all if the machine does not seem right to you don't buy it. There will be many other machines in the market place at fair prices even by the leading makers such as Columbia and HMV. One other caveat. Don't be tempted to buy a reproduction horn machine just because you want a horn gramophone. These reproductions are mostly absolute rubbish and not genuine antique gramophones. You are far better off with a good HMV portable which will give years of pleasure (and increase in value) than something that is neither 'flesh nor fowl' - or should I say foul.



# **YOU ARE NOT ALONE...**

## **by Marcel Brown**

When my wife bought me my first gramophone for Christmas 1995, my first reaction was to find out if there was anybody else with an interest in these mechanical wonders. I asked around my friends and relatives who, although sympathetic, did not fully appreciate my feeling of "loneliness" - was I the only nut in the world?

My background in information technology came to the rescue. More precisely, the Internet, that virtual world normally associated with young techie geeks sending meaningless messages to each other. Suddenly a whole new world opened up and I realised that I certainly was not alone. One of the first bits of information I acquired was the telephone number of Chris Hamilton and within days I was a CLPGS member.

### **Two-minute Guide to the Web**

First, let me give you some basic information that you will need to know before you can start "surfing the Web" (geek-talk for "going around gathering information"). If you are lucky enough to work for a company that has a permanent Internet connection to your PC, fine, but most of us will need a PC with a modem. I will not go into details of specifications but it suffices to say that the better the PC and the faster the modem, then the better the results.

Next you will need to set up an account with an Internet Service Provider (ISP). Your ISP is the company that provides you access to the Internet. The easiest way to find an ISP is to ask someone who already has an Internet account to look up the following address (or URL - Uniform Resource Locator) "<http://www.limitless.co.uk/inetuk/providers.html>". This will take you to a site with an extensive list to choose from. I use Compuserve myself for the main reason that I travel a lot and as Compuserve have nodes all around the world, I am only ever a local phone call away.

Your PC modem will dial a given number and establish connection with the ISP's machine. Your ISP will normally also provide you with the necessary PC software. However, you may also need to buy "browser" software. A Browser is a program that interprets the text and image language used on the World Wide Web (WWW) and presents readable information on your screen. Recommended browsers include Netscape and Microsoft Internet Explorer.

### **Gramophone and Phonograph Web Sites**

There are some interesting sites on the web, some with some interesting pictures. The list here is by no means all that exists, but it's a start.

#### **Marcel Brown's Gramophone and Phonograph Page**

URL - <http://ourworld.compuserve.com/homepages/marcelbrown/phono.htm>

This is my own, simple, page which contains links to other interesting related sites.

#### **The Canadian Antique Phonograph Society**

URL - <http://www.rose.com/~caps/>

Our Canadian colleagues have their own web page. Includes articles from the Antique Phonograph News.

### **The Online Antique Phonograph Gallery**

URL - <http://emf.net/%7Einky/Record.html>

Rik Salsman's pages of mechanical wonder. He has a variety of pictures sent in by various collectors which you can browse together with descriptions and some audio files of the machines working.

### **La Page du Phonographe et du Gramophone**

URL - <http://ceic.uplift.fr:8087/musees.html>

For those of you who speak French, here you will find information on a couple of museums in France specialised in mechanical taking machines. Can be slow to connect.

### **Guido Serverijn's phonographs**

URL - <http://www.cuci.nl/~guidosev/>

Guido is Dutch and lives near Maastricht. His shop and workshop are well worth a visit. He has hundreds of machines of all sorts for sale.

### **Tim Gracyk's Antique Record Machines**

URL - <http://www.garlic.com/~tgracyk/>

Tim is a mine of information. This site contains lots of varied information on the subject of phonographs and gramophones.

### **W.A.M.S. Home Page**

URL - <http://www.teleport.com/~rfrederi/>

The Wolverine Antique Music Society, a group in Oregon in the States. Focused on 1920s and 1930s jazz, swing and blues. Pages created by Gus Frederick.

### **The Phonograph Exhibition**

URL - <http://www.netrunner.net/~gismo/phono.html>

As the title suggests, a virtual exhibition of phonographs. Also has a brief history of the phonograph.

### **The Edison Shop**

<http://members.aol.com/edisonshop/index.html>

A site giving good information on Edison machines whilst at the same time advertising their business. From here, you can download an 1888 recording of Edison (you will need Real Audio software to play this).

### **Nipperscape**

URL - <http://www.ais.org/~isa/nipper.html>

Linda Sue Anderson's page devoted to our favourite pooch.

### **The 78rpm Home Page**

URL - <http://thing.oit.unc.edu/>

A page or two on the subject of 78s. Can be slow to connect.

### **Recording Technology History**

URL - <http://ac.acusd.edu/History/recording/notes.html>

Steve Schoenherr's fascinating look back over the history of recorded sound from the origins through to modern technology.

### **Nauck's Vintage Records**

URL - <http://www.78rpm.com/>

Want to buy some recordings, books or equipment? You can join in the auctions electronically!



### **Tom Edison's Home Page**

URL - <http://www.kaiwan.com/~webpro/edison.html>

Robert Brown's pages on Edison. Contains history, pictures and links to other sites.

### **Dedicated to preserving early recorded sounds**

URL - <http://www.tinfoil.com>

Glen Sage's pages containing pictures, sounds and history. Recordings taken directly from cylinders for sale.

## **Helping Each Other**

With modern communications, help need not be far away. I started this article with the story of my wife buying me a machine. The machine is still a bit of a mystery as it bears no manufacturer's badge. By using the Internet, I was soon in touch with many people with a shared interest who have helped me to try and identify the machine.

The cabinet is probably Swiss, Austrian or German. The reproducer is a "Symphonista Perfect Model B - Made in Saxony". The turntable itself resembles a Columbia model. The only badge bears the name of the shop in England that sold the machine, a certain "E.S. Longstaff" of Woodford & Edmonton. Anybody know about them?

Help so far includes:

"I just happened to see your mystery machine at a flea market here in Copenhagen. The markings were from the German company Odeon - there was a small transfer in the upper right-hand corner of the motorboard. Judging from the styling, I'd date this machine from the late '20s or early '30s. Hope this helps.

Sincerely yours,  
Eric Reiss, Copenhagen"

"It looks like an RCA Gramophone? I have some records for this instrument. Some are made of red plastic and recorded only on one side.

Regards.  
Luc Gratton, Aylmer, Quebec, Canada"

"I think this unit has ties with Columbia Phonograph Co. I worked on a unit that was brought back from Germany that resembles your mystery unit. Looking as closely as I can at the photograph the horn and tone arm and reproducer look a lot like the unit I worked on. The piece I had was a child's toy it was made of metal and had a wood grain stain on it and was trimmed in gold pinstriping. Also the platter felt had to be replaced and it had the same style platter as Columbia, Busy Bee and Arentino. So I think it came from Columbia.

Steve Krasley"

"It is very likely the original reproducer head was changed or that these small companies bought parts from other vendors. I would look into "Saxony" used as a generic for Germany or a region thereof. How common was it to mark goods this way? What would be the latest date for this appellation? Hidden clues: Under the baseboard. A good repair shop, like the one run by the Valente's (Antique Phonograph Shop, Hunter, NY) could probably tell you who made the motor. You might even make a drafting of the fitting where the reproducer connects and send it to them to see if it is, in fact, compatible with other models.

R. A. Friedman, Philadelphia, Pennsylvania"

Do you have any ideas? Email me on [REDACTED]@compuserve.com - go on, give it a go!

## PHONOFAIR '97

This year's Phonofair at was held once more at Fairfield's School, Trinity Avenue, Northampton. Thanks to Ruth Lambert's well-known organisational skills the event ran like clockwork. Her friends and family had put out the usual sign posts to direct the punters to the right place. I had no difficulty finding my way there even though it was three years since I last attended the event. The car parking facilities were excellent and I thought the catering side was much improved from three years ago.

Ruth told me afterwards that the numbers through the gate were slightly down on last year, however the Treasurer told me the surplus handed over to the Society was up on last year! According to George Woolford the Society's stall did a good day's trade as well.

From my travels round the fair I could see plenty signs of activity. There appeared to be plenty of dealing over the stalls. One encouraging sight was the number of machines that were available for sale. If memory serves my correctly on my last visit there not nearly so many for sale. Most of the ones I saw were in reasonable condition (some in very good condition) and I did not see any 'Crapophones' for sale. Mind you I've long thought that the Society phonofairs are much more enthusiast orientated than other fairs and therefore do not attract the type of trader who handles such rubbish.

I had a long conversation with the Editor who told me he enjoyed the fair very much. He found a Great Scott sample record on Steve Walker's stall. It was quite amazing that such an item should appear so far south of Great Scott's main trading area. Chris told me he was highly delighted to find it as it filled a gap in his collection. He has several Great Scott records but had not been able to find a sample pressing before. I had conversations with other punters who were also pleased with their purchases.

Another plus point for me is the social aspect of such an event. I was able to chat to some Society friends I had not seen for some time and also meet some Society members I had not met before. I was able to meet and talk with people from places such as Belgium, Germany and the United States of America.

My one regret was the lack of a 'Concours d'Élegance' competition. One of the things I always enjoyed at the phonofair was looking at the entries and filling in my voting card and finding out whether I had the same opinion as the judges!

However all in all this was a most successful event and our thanks go to Ruth, her family and friends for giving us such an enjoyable day out. My thanks also go to Arthur George for providing the photographs.

**Ariel**





Ruth Lambert "The Needle Queen" with a punter at her stall



Richard Taylor and Jerry Madsen (all the way from the USA)





Miles Mallinson with Mr and Mrs Frank James?



Steve Walker (right) busy in conversation





Mike Field with his gold plated blue Edison Gem Phonograph

World's largest shows and sales of vintage phonographs, music boxes, and memorabilia, repairs. One day only. Doors open to dealers and buyers alike Sunday am.

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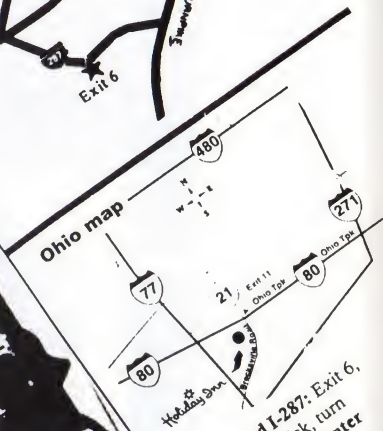
**Richfield (Cleveland), Ohio**  
**Sunday, September 21, 1997 8am-3pm**  
**Bound Brook, New Jersey**  
**Sunday, September 28, 1997 8am-4pm**



New Jersey map



Ohio map



**New Jersey show: Ukrainian Cultural Center, Exit 6, I-287.** From northbound I-287: Exit 6, New Brunswick, turn at first possible left, go under expressway, then left at light, Davidson Ave. Look for the Cultural Center adjacent the church.  
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## REVIEWS



### Great Virtuosi of the Harpsichord volumes I and II Pearl GEMM CD 9124, 9245

A few years ago, I ventured to present to the CLPGS a talk about 78s of harpsichord music, but *without* including discs by Wanda Landowska. This exercise was intended to show both the range of music, recorded much earlier than expected, and also the surprising number of harpsichordists who did record on 78s (so far my list is getting on towards 100).

I hoped that it would be only a matter of time before a company such as Pearl were to reissue discs of some of these forgotten heroes - and heroines! There have been many women harpsichordists, maybe because the instrument requires much less sheer weight of arm action than does the piano. Perhaps the surprise is that such welcome reissues have taken so long to appear.

**Volume I** of the Pearl series includes recordings by Rudolph Dolmetsch (on both virginals and harpsichord) - he is properly regarded highly amongst the early Dolmetsch recordings but he died during World War II: his sure elegance is striking and quite modern, and is well represented by pieces by Byrd (*Salisbury's Pavane and Galliard*), Farnaby (his *Toye, Dream and Rest*) and Bull (*The King's Hunt*). Anna Linde made some of the first electrical recordings of harpsichord: in December 1926, Parlophone took a whole page in *The Gramophone* to advertise her first issue. Here we have two of her early Parlophone discs, including Rameau's *Le Tambourin* and Daquin's *Le Coucou*. Eta Harich-Schneider, perhaps more famous as a teacher and writer, plays a selection of pieces by the French *clavecinistes* Chambonnières, Louis Couperin, Dandrieu and Loeillet.

Names well known to instrumental record collectors include Alice Ehlers (a piano pupil of Leschetizky), who made an appearance in the pre-war film *Wuthering Heights*, the Viennese Yella Pessl (who died in 1991), Regina Patormi-Casadesus and Marguerite Roesgen-Champion - yes, many of these ladies of the keyboard

sported double-barrelled names! Between them, they play a range of generally well-known pieces from Bach Preludes and Fugues to Handel's Concerto no 6 (adapted from an organ concerto). Simone Plé, who gives us more Chambonnières, may be much less well known to British collectors: but nearly all of these players are very difficult to find any biographical details for. In fact, although Alan Vicat's notes have excavated much useful information, no details at all are forthcoming for Anna Linde (whose real name was Johanna Pincus), Julia Menz, and Marguerite Delcours.

Near the end of the CD, there is one of my favourite harpsichord 78s: Rudolf Dolmetsch playing Scarlatti's Sonata in D (Longo 261); the music's stunning twists and turns and Dolmetsch's solid control and subtle shading never fail to make me gasp in admiration. Volume I is worth getting just for this track!

**Volume II** of the series is devoted to 78s by a player from a younger generation and one of the major names of the harpsichord, Ralph Kirkpatrick; here are reissued for the first time all his solo recordings made for the (American) Musicraft label.

Kirkpatrick recalled that he made his first recordings in 1936: Bach's *Partita no. 5, Italian Concerto* and the *Ricercare a tre voci* (from *The Musical Offering*) were amongst Musicraft's first releases in 1937. The first of these particular discs were "an engineering calamity" as the CD notes rightly remark and the *Partita* was deleted almost immediately. Despite the assiduous attentions of Seth B Winner to the transfer of the original discs, the high surface noise makes these first tracks on the CD rather a shock! However, things soon improve dramatically, as Musicraft quickly get the hang of recording this rather difficult instrument: the sound on the remaining tracks is quite acceptable, from the *Italian Concerto* onwards. For the remainder of the CD we are treated to the entire splendid Album 25 recorded by Musicraft in 1938: some Gibbons (*The Lord of Salisbury, The Queene's Command*), Morley's *Goe from my Window*, the first two suites by Purcell (G major and G minor), selections from Couperin's monumental *Pièces de Clavecin*, including the famous *Carillon de Cithère* and *Barricades Mistérieuses*. He next plays well-known excerpts from Rameau's *Suite in E minor. La Villageoise, Le Rappel des Oiseaux, Rigaudons, Musette en Rondeau and Tambourin*. Then we have Bach's amazing *Chromatic Fantasia and Fugue in D minor*, a cool version compared with Landowska's.



Anyone interested in early keyboard music will recognise Kirkpatrick's surname firmly attached to the modern edition of Domenico Scarlatti's numerous startling Sonatas, where he establishes an ordering governed by arrangement in pairs. This CD ends with just two examples, in D major (Kk 535, L 262) and A minor (Kk 175, L 429), ironically (as the notes remark) *not* one of the pairings he later discovered. It is interesting to find that on these early pre-war records, he apparently plays 'intermediate' versions, something between the old Longo edition of Scarlatti and his own future edition.

The Kirkpatrick CD was produced by Teri Noel Towe (who produced the recent Ansermet Decca reissue of Handel's Grand Concertos). Towe was lucky enough to have the Musicraft discs belonging to the original producer, the late Herman Adler.

On the whole, the paperwork for the two volumes is well produced, well researched and well written (by Vicat and Towe respectively). But Pearl sorely needs an eagle-eyed proof reader: there are some glaring 'typos' on the listings of works for Volume I, and Volume II also has its share of textual infelicities. Details of matrix numbers and recording dates (where known) are given as a matter of course. As ever, the dating could (one day perhaps...) be that much more precise. Rather surprisingly, there are references to those commonly mistaken ORA/OLA prefixes (with the incorrect letter O) for 10" HMV discs: the *zero* in ORA/OLA corresponds to the '2' for 12" discs. Surely Pearl must have encountered such matrix numbers before!

Overall, the transferred sound is pleasant enough and reasonably consistent, but has a very marked tendency to reduce (often drastically) the already rather restricted harpsichord sound and to weigh down even further the occasionally piano-like sounds of early modern harpsichords, producing a rather claustrophobic sound. This is especially true of Volume I, where it sounds as though the records have been generally played with an *LP* playback characteristic; there is almost no incisiveness, little impression of plectra against strings, and noticeable mid-range coloration to the sound. Of all the instruments recorded on 78s, the harpsichord must be one of those most affected by any treble cut used to reduce background noise: the harpsichord's real charm - and much of its *pitch* information - really lies within the top couple of octaves of human hearing, some of which just didn't record significantly on earlier

78s. It is all too easy to end up with a muffled and tuneless tinkling (or worse still, clanging) within the confines of the early recordings. I think that on the whole, at least the *illusion* of wide range is required for playing old 78s of the instrument. Comparison with the original discs shows that many of the records on these CDs should display greater lightness, delicacy and sheer *quantity* of treble than given here.

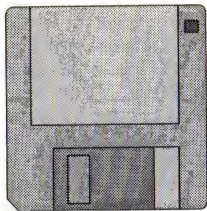
On Volume II (Kirkpatrick) the problem is more one of rather wayward sound levels: admittedly the early Musicrafts had to be 'equalised' somewhat, but some tracks are just too loud (for instance track 3, a light *Corrente*, actually 'hits the gong' at 0dB!). The other problem is the track spacing (a common cause for complaint); while only 3 seconds might well be enough between movements of a suite, it is just *not* long enough to separate (for instance) Bach's *Ricercare* from his *Italian Concerto* (which thus appears to gain an extra movement) or, worse still, from Gibbons' *Lord Salisbury* (different in every way - including recorded sound from two years later). An evident consideration here must have been the already tight 79'36" playing time.

However, if you are interested in the byways of the early music revival and the pre-war view of early keyboard music - surprisingly varied even when played on the harpsichord - then you would do well to sample these CD reissues, despite some essential inaccuracy in the harpsichord sound. If you prefer variety of treatment from a wide range of players, then Volume I is for you; just turn the treble well up, where necessary. If you want a single-minded view from one of the serious scholars of the early keyboard, then Kirkpatrick's your man.

**Volume III** contains all the published HMV records of Violet Gordon Woodhouse, together with some of the BBC recordings made at her home. That CD will be reviewed another time, along with a recent biography of Mrs Woodhouse.

**Peter Adamson**

## REVIEW



### **AudioFile record cataloguing program**

In this magazine, we have very little to do with computers. This is perfectly understandable - after all, even our name, *Hillandale News* refers to a recording process which in effect ceased in the late 1920's. (I know that stereo recordings and even CD's owe something to this technology, but don't let us get too academic about this.) However, computers are a vital part of modern life, and even our little magazine is produced with the help of a computer. My article about using computers to clean up the sound of old records seems to have aroused much interest (in fact, I will be doing a follow-up piece on this subject in the near future - things never stay still in the world of computing - so if you are interested, watch this space!). The processing of sounds is merely one of the many tasks a computer can undertake - there are so many applications now that it would be impossible to list them. Since even early times, the three things a computer could be expected to do were (a) act as a sophisticated calculator, (b) be a powerful word-processor and (c) play games. The combination of (a) and (b) led to the whole concept of databases, and it is these that concern us now.

What is a database? Quite simply, it is a method of organising files, and when done properly, you should easily find the file you are looking for by specifying the correct criteria. Now (if you are still with me) most of us own a record collection, and if we have more than a couple of hundred records, we need some method for storing them, and some kind of catalogue to tell us where the record we want can be found. When my own collection reached around one thousand records, I typed a catalogue, which kept in a ring binder, and because I knew most of my own records, I could find any one quite quickly. Each month, I typed a supplement to the main list, and soon the supplements were much larger than the main catalogue. I therefore re-typed the whole thing, and in a remarkably short time, again there were more supplements than catalogue, and I had to make another main catalogue. Then I hit upon the idea of a card index - but that was expensive, and soon threatened to take up almost as much space as the records they listed!

Enter now the solution to all this - the computer! Now on a desktop machine, all the information I needed could be kept as a computer file, and I could search for records by whichever means I wished - title, composer, artist, even record number. Soon I found that this was not as easy as it seemed. Nearly all the standard spreadsheet and database programmes fell short in one way or another. Obviously I was not alone in feeling this way, and in the past few years a number of computer programmes have appeared specifically designed to help you catalogue your record collection. Some have even been mentioned in the pages of this magazine.

The latest programme to reach us comes from Doubleware Publications. Their "Software-in-a-book" series includes programmes for cataloguing all kinds of things, from recipes to church music to videos! The one we are concerned with is called *AudioFile*. In their own words, this can

"catalog all of your audio CD's, cassette, vinyl, or other recordings.

Easily find any recording, searching by artist, composer, title, or other information."

As you can tell by the spelling of "Catalog", this is an American production. However, this does not in itself pose any real problem. If American spelling really worries our British readers, it is possible to change things. More publicity on the back page of the instruction manual (a rare sight these days) says that

"*AudioFile* lets you create an inventory of all of your: Audio Compact Discs (CDs), Tape Cassettes, Vinyl Recordings (LP, 45, 78, etc.) (my underlines), Reel-to-Reel Tape, Eight-track Tapes, Other media"

Well, a program that specifically mentions 78's, even if they are listed as "Vinyl Recordings"!

This has to be more interesting than most cataloguing programs, which only deal with CD's and LP's, and mainly with popular music. What kind of music does *AudioFile* deal with? Let's go back to their manual. It tells us

"With *AudioFile*, you can:

Keep track of all of your recordings.

Quickly search by title, performer, composer, or any combination of these and many other categories.

Print an inventory of all of your recordings

Customize the program to meet your specific needs."

So maybe at last the collector of classical music on 78's has a method to help him to catalogue and find his records. So what are my own first impressions of *AudioFile*?



First of all, it is very easy to install. A very important feature is that although it does not use the "Install Shield Wizard" which is used by many programs written for Windows 95 (including DCart), it does have an uninstall option, which means that if you don't like the program, it can be easily removed from your system. If you do this however, you will find that only the program files and system entries are removed. Any catalogs or databases created by you will remain on your system, and must be deleted manually, as must any desktop shortcuts and startup menu entries. This is not mentioned in the otherwise very helpful manual.

Yes, this program comes with a manual. In these days of on-line help, it is refreshing to come across a company which cares enough to produce a good thick ring-bound manual. Liberally illustrated with clear screen-shots, and well laid out, this is a model of its kind. The down-side of this is that everything is in the manual - once the program is running, there seems to be no help menu available, and it seems strange to have to find the book, look up the contents page, and then find the item you are looking for. However the program is very intuitive, and I don't think that reference will have to be made to the manual very often. But don't lose it!

You can run *AudioFile* on a computer with a 386 or higher processor, Windows 3.1 (enhanced mode) or higher, at least 4MB of memory (on Windows 3.1) or 8MB (on Windows 95). You need at least 4MB of disk space, and if you need 5¼" installation floppies rather than the usual 3½" ones, these can be provided by Doubleware. Remember that if the catalogue you are compiling is a very large one, this will require more disk space.

Now to the programme itself. You will find that you can enter the following information:

Title, Sub-Title, Performer, Genre, Media, Quality, Rating, Recording, Method, Record Label, Catalogue Number, Release, Year, Location Recorded, Where Kept, Price Paid, Date Bought, Bought From, Misc.

For each track (for example on a CD or LP) you can enter the following:

Track Title, Sub-Title, Length, Composer, Conductor, Soloists, Side/Disk, Misc.

The people at Doubleware are eager to point out that if these fields are not suitable, they can be changed to something more appropriate to your own needs. What they don't make so much of is that only the **names** of the fields can be changed. You cannot make a field larger or smaller, or change it from numeric to text, or vice-versa. I realise this would

have been more difficult to do, but to many record collectors this could be more than a little frustrating.

For the person wanting to catalogue classical music, fields for composer, performer, and especially title, have to be quite large. I have yet to see a commercial cataloguing program which would let me enter something as common as:

*Symphony No.9 in E Minor, Opus 95 (From the New World)*

And as for typing "Dvořák" with all his accents intact, this just cannot be done. Sadly, *AudioFile* does not do anything to help in this matter; we still have to truncate the name of the symphony to get it all in, and Dvorak is still missing his accents. If a programme cannot deal with something as common as this, what hope do we have for more esoteric items? This is not just a problem for classical collectors. How do we deal with MGM370? The title of this, from the MGM film *Wedding Bells*, is *How could you believe me when I said I loved you when you know I've been a liar all my life?* (It's true, look it up!) Here we find another problem, the song is sung by Fred Astaire and Jane Powell. How do we deal with this? Presumably this would be entered in the "performer" field. How? Do we list it as "Astaire, Fred" or "Powell, Jane"? In either case we would not find the record if we did not know or couldn't remember the name of the other soloist. As both sides come from that film, perhaps we could enter the title as *Wedding Bells*. Then under track details we find "Soloists". Should we enter the names in there? If we do, the same problem arises.

Some cataloguing programmes come with a built-in database of composers' names, and some with performers. This has no such database - you have to create your own. Once a name has been entered, it is easy to re-enter it for subsequent records. The same can be done for performers. However, you cannot create a titles database, and so every recording of *Whistling Rufus* would require the title to be entered again. That isn't so bad, but typing *Intermezzo from Cavalleria Rusticana* for every recording of that I possess would become a little tiresome. This leads me to another problem - if our *New World Symphony* recording is entered fully, you will find that the "Composer" field is only in the Track Information section. If I wish to list all four movements, then I have to type the title four times! Can this really be what the authors intended?

We record collectors would probably like to enter information which is not really catered for here - side numbers, matrix numbers, alternate takes, issues on other labels, size of record, speed (not necessarily 78), and other such details. This program can be

adapted to a certain extent for this, but a program specially made for our needs has yet to be written, and made available commercially. Also matrix numbers often involve symbols like the HMV use of the reverse swastika.

Another problem with this program is that there seems to be no way of compiling what other databases call a report - a general list of all records in the database. You can make the search criteria broad enough to do this in effect, but the kind of report which can be produced by a program like Lotus Approach (which of course costs many times the price of this program) and can then be printed out, is not a feature here.

In fact you can only print individual records, or the results of a search, which will print in the form of a grid. Unfortunately, the amount of information is too much to be contained in the printed columns, even in landscape format, and as a result our Dvorak Symphony will now have an entry which reads: *Symphony No.9 in E mi*. Although we know what this means, it seems a rather unsatisfactory way of doing things.

On a more optimistic note, for each record you have a "comments" box. Here you can enter anything you like regarding the record in question. You could put all your matrix numbers or other numbers here, but you cannot search the information in the comments box. It is a good place to enter information like:

"Although the label states the music to be by Wagner, it is actually by Tchaikovsky"

(If you don't believe that you would ever make an entry like this, my copy of G & T GC-50552 (*Casse-Noisette - March - La Scala/Sabaino*) actually

has this hilarious blunder, although a label with the correct information had been stuck over the original label). It is also the place to state that a record has the same label both sides, or that labels are reversed.

I found initially that adding new names to the composer, performer and soloist fields was a little hit-and-miss - sometimes the name was added to the database, and sometimes it was not. I believe that this may have been my fault as I did not have the manual at that time. I do think however that a programme should be designed so that such things should not readily happen.

This is a good program for someone who does not have too high expectations - it is quite cheap, well designed, and with an excellent manual. My worry would be that having used it for a while, you might feel that you could do better, and whatever program you buy, or even design yourself, you would then be faced with the prospect of having to enter all that information again in your new program. You cannot export information from *AudioFile* to another application.

*AudioFile* would be a useful program for a collection of miscellaneous CD's and LP's - as a cataloguing system for the dedicated collector of 78's, it will do, but could be better. Maybe a future version could cater for our needs. What about it, Doubleware Productions?

This program is available from Doubleware Publications, PO Box 450826, Westlake, OH 44145-0826, U.S.A. at **US\$39.95 plus postage**.

**Douglas Lorimer**

## (C.L.P.G.S.) BOOKLIST

The following additions to the Booklist are now in stock:

*The Collectors Guide to 'His Master's Voice Nipper Souvenirs'* by Ruth Edge and Leonard Petts. A superb paperback of 1022 pages with around 2000 illustrations and pictures. Price **£20 plus postage** (see postage rates on page 315).

*Eva Taylor with Clarence Williams: Edison Laterals 4* - The latest Diamond Cut Productions CD (will be reviewed by Paul Collenette in the next issue). Price **£13 plus postage** (see postage rates on page 315).

c/o George Woolford, [REDACTED]  
Wells-next-the-Sea, Norfolk NR23 1RD  
Fax & Tel: [REDACTED]



# LETTERS

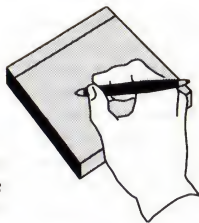
## Whither CLPGS?

Dear Chris,

I've never felt the need to write to *Hillandale News* before, but Spice Girl obsessed Steve's letter in the April issue begs a reply from another "younger" member. The question of direction is one faced by a number of vintage societies at the moment; another I'm aware of is the Photographic & Camera Collectors Club of Great Britain. There is a certain era of technology which was considered modern, or even junk, when many of the older members began collecting, which is now just as interesting to new collectors as turn of the century machines were fifty years earlier.

Whether we should embrace more modern audio formats is a tricky question. I know some members who collect vintage LPs or vintage Hi-Fi, and some who have as strong a passion for films and other barely related areas as they do for cylinders and 78s. However, these interests are served elsewhere. A walk through the vintage communications fair at the N.E.C. reveals that collecting valve radios appears to have become a more popular hobby than gramophones and phonographs, possibly because the former have moved from the category of junk to collectable in the last ten years, while the best examples of the latter go for increasingly frightening prices, which are outside the range of most people. So, to open our doors to Valves and LPs, whilst swelling the membership of the club, may push acoustic machines further down the agenda.

On the issue of how accessible the CLPGS is to newcomers, I found the individual members interesting, enthusiastic about their hobby, and only too pleased to share their knowledge with a stranger. We are a great advert for the society! However, I tend to agree with Steve that the content of the meetings can be much less approachable. I now live out of range of any of the meetings themselves, but frequently read of a forthcoming or previous talk which would have interested me. I wonder, since we are a society dedicated to talking machines, if it would be possible for all meetings to be recorded, allowing distant members, or those from another region, to hear the talks which interested them most. This would answer Steve's criticism of the reporting of meetings, which after all, cannot



contain all that was said.

I am always pleased to find one article per *Hillandale News* which is easily understood by the complete beginner, while still being of interest to others. If this can always be the case, and the very first article each month can, in future, not be in the depth specialised one, then I think newcomers will be less intimidated, or bored. There must always be a space for well researched in depth articles as well, or once people feel they know all there is to know (an impossible statel) they may cancel their subscription.

As to stimulating interest in the hobby, I find many people are naturally fascinated by gramophones, especially people younger than me, for whom even LP records are "antique". This interest will never be stimulated by rows of silent machines in a museum, but by hands on experience. I think this will often have been down to individual members efforts, but publicising fairs, and more so exhibitions will help, maybe by getting the local radio station to cover large events. I started collecting, aged 8, when I saw a piece on *Look North* (local TV news) about the Astin family's gramophone collection being exhibited at Ripley Castle, and begged my parents to take me. That day, the knowledge and patience of Bill and John Astin cemented an interest which has grown ever since.

The record versus machines bias is a problem, but while I too find complete matrix numbers for an artist I've never heard of a rapid page turner, I would love to see some more popular artists, which may have been covered in *Hillandale News* years before, attended to again, both in discography type articles, and in the CD reissue reviews. Also, some brief reviews of the kind of reissues I can buy in HMV, simply stating whether it's a good selection of the artists work, and if I'd get better or worse sound quality by searching out the original 78s, would be very helpful.

Finally, I find the biggest obstacle in contacting the CLPGS via *Hillandale News* is the early submission dates - can't they be tweaked a little Chris? To reply to Steve's letter in the April issue, in time for publication in June, would mean penning this letter three days before the April issue arrived! I expect all replies successfully appearing in the June issue to be signed Mystic Meg.

David Robinson (aged 21)

██████████@essex.ac.uk

by email (21st Century here we come!)

**Dear Chris,**

Even if I have, perhaps, been a member of the CLPGS the longest, I welcomed Steve Miller's very appropriate comments. The Society has changed and become important in the U.K. When I joined in 1953, there were virtually no members outside about 30 miles of central London. There was no *Hillandale News* until initiated by Bob Wormold in the early 1960s. being then about Steve's age, I was among the youngest and felt somewhat as he does. Programmes at the Society meetings were almost exclusively of cylinders (except at Christmas time when we had party games (!)) and edible treats supplied by the licensees of the "Horse and Groom" where we met). Most members were interested in and collected cylinders, they being still easily available via *Exchange and Mart* or newspaper advertisements quite cheaply. Three generations of my forebears had either early discs or cylinders, some of which came down to me, and with a couple of "machines" to play them, I fell into the record collecting group. George Frow joined shortly after me and his interest in "machines" seemed to increase the scope of the Society to others of similar bent.....which was all to the good, for the base and interest of the Society grew. With the arrival of *Hillandale News* membership spread worldwide almost by magic. Bob Wormold died rather suddenly and I produced the magazine for a few years. However, it was almost impossible to get "machine" owners to write about their possessions. None was disposed to go to the dusty corners of the Patent Office or newspaper library to research patents and advertisements, or to write about them. A few members contributed photographs. In those days it was considered an amusing thought that "machines" and cylinders were still being thrown away into dustbins. I later edited a similar magazine, and again, the "machine" collectors seemed reluctant to submit articles. I must now stop pointing the finger accusingly, but it is a truism that only someone of a mechanical interest can write about phonographs, gramophones, et alia, and point out their subtleties. I depend on them to hear my recordings. Conversely, recordings are used to demonstrate a "machine", its improved sound-box, reproducer, etc.etc.

The Society is **its membership**, so **we** must be used and **we** must be concerned with **our** outlook. **We** also seem to have become entangled with the U.K. parochial attitude to distances. Thus I am continually appalled by how **few** members attend London meetings. I main-

tain that there should be about 100 present out of a population of some 7 to 8 millions. When I attended a meeting in Adelaide there were around 35 present. One couple had travelled 73 miles for the evening. The Secretary who collected me from my cousin's home came 30 plus miles. When I attended a Toronto meeting there were 50 plus members; some having travelled quite a distance.

Both meetings were very tolerant of many musical interests. **Young** and old attended. At both meetings, which were longer than those in London, records and "machines" were brought in for sale/swap or demonstration, as well as 'lectures' taking place. The Adelaide meeting was held on a Friday evening and the Toronto meeting took place on a Saturday afternoon and early evening. Some years ago I used to attend meetings of the British Musical Box Society, which had fewer meetings, but met in a big room in a London hotel on a Saturday beginning mid-morning with "coffee and registration", and then continued to early evening with a break for lunch. Lectures-of-quality were given about musical/bird boxes/automata, with demonstrations and/or slides, etc. Sometimes there were illustrated lectures and hints on aspects of repairs. I am certain that we have members equally talented.

I quote the above as examples of what others have done. Should we have one or two major meetings annually, quite separate from the Phonofair, where recordings and "machines" are featured but where buying and selling are secondary? A hall could be booked for all day, not necessarily in London, with adjacent hotel accommodation for members coming from a distance. (Let it be near to a railway station for those who do not drive...to whom M this and exit that is a foreign language). Given the number of the bus/tram from the station/airport I have travelled successfully in various countries.

In its overall musical taste, the CLPGS has appeared to be biased towards "low brow". That the British Library now puts the Spice Girls (whoever they be - probably **not** the attractive young maidens I saw gathering berries in Johore) next to Caruso is a revelation. Their magazine of the National Sound Archive used to be rather "high brow". When I once asked why articles on, say, Billy Williams, Vesta Tilley, Little Tich, were not included as being unique to British entertainment, the temperature in the room dropped to below freezing! We can congratulate ourselves for not being like that and that our publications cover all tastes. While



the NSA (National Sound Archive) falls sadly behind, say, its Swedish counterpart, are there more things that we could publish relating to British uniqueness? Can someone research information on shadowy figures of the "machine" world such as Augustus Stroh and his son, Kumberg, Preece, or draw together the pieces published in various places about Colonel Gourod's life and work in Britain? Perhaps we should have an "encyclopedia of pioneers of the gramophone, phonograph and record producers in the British Isles".

I think that stupid TV programmes like the *Antique Roadshow* have directed people's sole attention to how much money they can obtain. It is difficult to prevent good articles going overseas. I once had questions raised in the House of Commons in an attempt to prevent genuine Gilbert and Sullivan manuscripts leaving the country, but we "lost" on a technicality. S "modern" items like an HMV 202 would not stand a chance of retention. The rule should be that items unique to the U.K. should stay here. (The former USSR was positive about its treasures). It was very sad for me when I saw **truly unique** machines from the EMI collection sold to overseas bidders. Our heritage was lost.

I'm sure that we need a young member on the Committee.

I've rambled...I hope provocatively. I admit to owning inventions more recent than 78rpm discs. I even purchase and listen to CDs and own a cassette recorder. (I've thrown out my TV set however). Perhaps to my shame I do not have a DAT machine nor a computer, but who knows...one day...

Yours sincerely,  
Ernie Bayly, Bournemouth

**Dear Chris,**

I was very interested in reading the letter submitted by Steve Miller. He raised a number of valid questions of which CLPGS would be wise to take note.

I am in favour of research on cylinders and 78rpm records, and to share any new discoveries with interested members is ideal. The information can also be reserved for posterity. However, what I do feel is that we have become too obsessed by two subjects, namely 78rpm records and two makes of gramophone (EMG and HMV).

At one time I collected gramophones and found that there were some very interesting and attractive table models of different makes. Some of our expert members could explain exactly how they functioned, provide us with illustrations of the mechanisms and warn us of any pitfalls when we contemplated a purchase. Articles on this are badly needed.

I will digress for a moment and mention radio. We started with the galena crystal (and cat's whisker). Then we had an extensive period of valves and finally now we have arrived at the stage of a very efficient and sophisticated crystal - the transistor.

Likewise the gramophone record industry has performed a similar feat. Let us start with the Berliner disc, from that over the years records were improved acoustically and then made from better material. Electrical recording followed with a great step forward in the quality of reproduction. We then had microgroove, Decca 'ffrr', the LP and 45 and finally the compact disc. Thus the record industry has gone from disc to disc completing a full circle.

The phonograph and gramophone have served us very well. We then moved on to the radiogram and record player. These in turn have been succeeded by the compact disc player.

For a short period the wire recorder made an incursion into our musical domain. It was however quietly discarded because the surface area of the wire, being small, could not cope adequately with the required frequencies. We must not forget that contemporary with the record player there is the very popular tape recorder which now gives us high quality reproduction.

I have mentioned the above methods of recording music to give some indication of how much interesting material there is for our erudite contributors to write articles on. We must move forward and attract more young subscribers otherwise *Hillandale News* will become a moribund magazine. We must get out of the Pathé dale and climb onto the hill and justly proclaim our magazine to be the finest in the field.

Yours sincerely,  
Eddie Miller, East Grinstead, Sussex

**Dear Chris,**

And I thought I was the only member that didn't want "to read a twenty page piece on matrix numbers", and Steve Miller has spoken to another similarly minded dozen. So there are at least 14 of us - and, who knows, that could qualify for a movement!

I joined the Society about the same time as Steve (albeit 40 years older) and, if the majority of our members understood Pages 264 and 265 of No.215, then I think I may have joined the wrong Society.

Having enjoyed saying all that, I have genuine sympathy for the points made by you because, if you don't get the contributed copy, you can't publish. So it's up to us to do something about it, and I still feel that *Hillandale News* is good value for the few pages that interest me.

I look forward to hearing more of Steve Miller's proposals, with which I will probably agree, because my interest is in Phonographs and Gramophones (not a bad name for a Society come to think of it!).

Very sincerely  
John West, Winchester, Hampshire.

## **One's Man's Meat**

**Dear Chris,**

I read Steve Miller's letter *Whither CLPGS?* several times before deciding to respond. Of course I understand much of what he is saying and can sympathise with some of his views. However, a society cannot be based on the views of one person or several like-minded people.

I have a wide interest in all aspects of the hobby but have only been a CLPGS member for nine years because that was when I acquired my first acoustic gramophone, at the age of 49. Previously I had just collected jazz records, from the age of 15, which corresponded with the advent of the LP. I had collected 78s for some years prior to this but of a different musical content and these were played on an old record player. So, out went the 78s and in came the new LPs, together with a new record player. Nearly twenty years later I obtained my first second-hand open-reel tape recorder - already obsolescent. There was a lot of jazz on the radio at that time and as my record collection was fairly comprehensive by then why continue to buy LPs when one could get six hours of recordings on a tape

costing about £1? Shortly after this I obtained my second tape recorder and then could decide what to keep by transferring from one to the other. Having assembled a vast collection of recordings on tape I suddenly realised that I could never replay them all if I lived to be 120!

I suppose that this realisation was what diverted my attention from a purely musical one and my interest turned to vintage radios and then to vintage gramophones (not just acoustic). Hence I turned full circle back to 78s and also to all the accessories and collectables associated with the hobby. I also belong to a wireless society and it is interesting to note that its magazine has featured letters similar to Steve's. The point I am trying to make is that individual interests can change with the passage of time. My interests have always been subjected to financial constraints so I shall never own a prestigious gramophone or wireless now that these are known to the market place. Hence I buy more modestly priced items and get enjoyment from these.

I now wish that I had not been so 'purist' - in a jazz sense - as a young man. I subscribed to a jazz magazine in the 50s and 60s and because the collection became too bulky simply cut out the articles of interest to me and scrapped the rest. Not only did I lose information that would have been useful later but I destroyed their value as collectors' items for posterity. Similarly I scrapped the dust covers of a jazz book collection, reducing only the financial value in this case.

Whilst I have a broad interest as a collector, I possess no great expertise in any one aspect. With this in mind I hesitated to contribute to *Hillandale News* (and also the wireless magazine) for some time on the basis that I would have nothing of interest to say. Then I realised that if contributions were of no interest they would not be published, unless the editor was really short of material! Over the past two years I have had a total of ten letters/articles published in *Hillandale News* (including a response to the Marx Toy gramophone article, which I consider relevant to our hobby) and have now run out of ideas. I was considering an article on the LP but Douglas Lorimer has beaten me to it, and made a much better job of it too. What I am saying is that the content of *Hillandale News* depends on contributions from the membership. The Society has many experts but we also require contributions from 'amateurs'. Most of



my contributions have been on the fringe of the subject but, apart from that being the only area I could usefully use, I was hoping to expand the area of interest.

In a league table of interests our hobby probably comes above the CCBS - Counting the Crumbs in a Biscuit Society! When I have demonstrated an acoustic gramophone to relatives, friends and acquaintances the most usual response is amusement, especially from the younger ones. How, then, can we attract younger members if that initial interest is not there? The world of snooker and bowls has achieved this over a number of years but I think that television coverage has been responsible for this. In short, we must be grateful that societies exist for such limited interests as ours. In terms of content of meetings I wish I lived within easy access of a regional Group or London. It would then be up to me to suggest alternatives. My only contact, as with many others, is through the magazine.

As I said before, I am a jazz music collector (another minority interest). I have no interest in matrix numbers on the one hand or CDs on the other. However, I defend the right of those who do.....and always find something of interest in the magazine.

Finally, one small criticism I have is the printing errors and omissions which sometimes occur. In my article *Plus-a-grams* in the February 1997 issue on page 217, the last sentence of the second paragraph reads as nonsense. From memory it should read 'Sometimes only partial cures can be effected against old age. Occasionally there will be a mismatch between player and radio but this should be a rare occurrence with factory-made items'. I am also still looking for Dave Cooper's drawing of the Columbia fibre needle cutter!

Yours sincerely,

Tony Voysey, Dursley, Gloucestershire

{With reference to your last paragraph mea culpa! In spite of regular checks and proof reading done by someone external to my household the occasional errors do occur. I find it almost an impossible task to have a 100% error free issue! Ed.}

## Help Please

Dear Editor,

I have had an enquiry from a customer about the following company. They may have been a stockist or a manufacturer of phonograph cylinders in or about 1903/4. The firm was known as

The International Phono Supply Store, 19 Queen Street, Wrexham and was owned by William Paddon. They produced Welsh language cylinders under the name of "Cambrian Records".

Yours sincerely,

Ken Priestley, Holmfirth Antiques, [redacted]  
[redacted] Cinderhills, Holmfirth, West Yorkshire  
HD7 1FX, fax & tel: [redacted]

Dear Chris,

The Odeon company recorded some sides by the original English cast of *The Chocolate Soldier*. One of these was 0706 which contained *My Hero* sung by Evelyn D'Alroy. I have been unable to discover what was on the other side or perhaps *My Hero* took two sides (which it would do if sung complete). I would be most grateful if anyone could enlighten me on this point.

Yours sincerely,

Barry Badham, [redacted] Pymble NSW  
2073, Australia

## Aircraft Products

Dear Chris,

I can add a little more to the AIRCRAFT PRODUCTS *Music Hall* album. According to *The Daily Sketch* for January 21 1936, the records by Harry Champion, Marie Lloyd Jnr., Fred Barnes and Charles Coborn were made "yesterday" (i.e. Monday January 20 1936). *The Daily Sketch* devoted a page to the session, with a photograph of all four in costume; Coborn listens to one of his own cylinders on an Edison Gem, while Barnes holds a 'mini-Durium' by way of comparison. Certainly the Florrie Forde record sounds to have been made on another day - it has a different recording quality and piano only - but the Wilkie Bard sounds as though it does belong to this session, with the same recording quality and the small orchestra. As Frank Andrews remarks, actual master numbers were allocated in a somewhat haphazard manner.

The claim on the original album cover - "WATCH FOR NEW SERIES EVERY MONTH" - does indeed seem wildly over-optimistic, but I do know of at least one other: a light orchestral series by the Café Colette Orchestra under Walford Hyden. I have never found it, but I have seen the advertisement for it in *Radio Pictorial*, and I believe Stuart Upton of the Vintage Light Music Society can supply the details. This was

definitely an AIRCRAFT PRODUCTS affair; I seem to recall that the records came "free" with a packet of 15 razor blades 9the company seem to have been able to supply most things by mail-order except aircraft). I presume that the album of "ZOO VOICES" issued to promote the launch of *Zoo Magazine* in June 1936 are stamped merely as SOUND DISTRIBUTORS; I have never seen them.

Yours sincerely,  
Steve Walker, Stamford, Lincolnshire

## Long Playing Records

Dear Chris,

I was much interested in Douglas Lorimer's pull together of *A History of Long Playing Records* in *Hillandale News*, April 1997. Should he not though have credited Henri Lioret with having in 1900 invented the first practical four-minute long playing cylinders?

They are of superb quality with their celluloid envelope carrying the audio signal backed by a ring of brass. This has preserved their roundness in the way that Edison's backing of Blue Amberols with plaster of Paris has not.

Yours sincerely,  
Joe Pengelly, Plymouth, Devon

## London Meetings

Dear Chris,

With regard to Peter Adamson's letter in *Hillandale News*, No.215 April 1997 I should make a small comment. My interest in CLPGS is 100% as an amateur music lover, having had no professional training or experience as a journalist, shorthand writing etc; neither has my working life been in anyway connected with the record industry. Hence the possible shortcomings in my reports.

The two lectures given by Peter Copland were in fact recorded by Andy Newman, one of our members. If Peter Adamson would care to contact him I'm sure copies of the tapes might be made available.

I would also like make three corrections to the report of the London Meeting on January 21st 1997 by A London Correspondent. Joseph Keilberth not Robert Kajanus should be mentioned in the third paragraph and Wolfgang Windgassen not Walter Windgassen is the singer in *Tristan and Isolde* and the Prelude to Act 3 of *Lohengrin* was conducted by Heinz Tietjen not Herbert von Karajan.

Yours sincerely,  
Soundbox

## FORTHCOMING MEETINGS IN LONDON

The London Meetings are held in the **Parlour Room** at the **Bloomsbury Central Baptist Church Halls**, 235 Shaftesbury Avenue, London WC2H 8EL at **7pm** on the **third Tuesday of the month**.

- |                       |  |
|-----------------------|--|
| <b>June 17th</b>      | <i>A Pair of Sparkling Guys</i> - Geoff Edwards presents an evening of Gilbert and Sullivan  |
| <b>July 15th</b>      | Frank Andrews is back on the podium with part five of <i>We Have Our Own Records</i>   |
| <b>August 19th</b>    | Allan Palmer will talk on and play music on <i>English Song Cycles</i>   |
| <b>September 16th</b> | Peter Martland will give a programme on the EMI Centenary<br>Further details will be given later.  |
| <b>October 21st</b>   | Colin Johnson - Title to be announced  |
| <b>November 18th</b>  | Paul Collenette on <i>Edison Records 1926-29</i> . Paul will talk about and play some of the last Edison records including the Edison Long Play Record |



## REPORTS



### London Meeting, March 18th 1997

In his presentation *A Taste of Scotland* Chris Hamilton gave the London members a pleasant evening of Scottish music recorded mainly on Scottish labels. It bore the mark of a good programme, leaving everybody wanting more. The music was supported by biographical details and a history of each label as it was played.

As befits a programme from north of the Border the evening was led off with William Hannah on the accordeon and was closed by Jimmy Shand, another accordeonist. By chance both had started their working days in the coal mines, formed their own bands and established a faithful following, especially among country dancers. A programme of this sort would be incomplete without something from Jimmy Shand.

The Great Scott label was involved with Scottish music, but the later 1950s Gaelfonn was a purely Scottish record aimed at Gaelic speakers, and flourished in the 1950s. A Regal version of Lauder's *Stop Your Tickling Jock* and sung in Gaelic by Roderick Macleod was played. Alone of the Scottish companies Great Scott undertook private recordings, 6 being available for £5; one of these was played, *Gentlemen Rankers* sung by Colonel Hutchinson, and obviously an officers' mess song of its day, but followers of Rudy Vallee would know it as *The Whiffenpoof Song*.

It's easy to overlook the fact that the Glasgow Orpheus Choir had been making records since the early 1920s and surviving to appear on LPs, but it disbanded soon after Sir Hugh Robertson died. Robertson was a great arranger and

conductor but was feared by many of his singers and he stipulated that the choir should break up after his death. We heard two Beltonas of soloists from the choir and an Armstrong Gibbs song on HMV, all from earlier times.

The Aberdeen Fisher Girls' Choir was formed from the women who gutted the fish on the docks; they displayed a well-blended collection of voices in the spiritual *Steal Away*. Alas the choir has disappeared too, together with the Aberdeen fishing fleet.

These records and many others represented *A Taste of Scotland*, and a pleasant taste too. Thanks and congratulations to Chris Hamilton on a well-presented and well-filled programme and for answering questions. The Taste of Scotland extended as well to shortbread with our interval drink, although funds would not extend to anything stronger than tea and coffee.

### A London Correspondent

#### London Meeting, April 16th 1997

Time was when our parents' adult friends usually liked to be called Uncle or Auntie by the young people of the house, but with changing standards the practice has largely died out. Hence, in Ewen Langford's illustrated talk on his Mother, Aunts, Uncles, Friends and Colleagues this correctness was observed in the Langford family circle, and led to him getting to know many of the fellow performers who came to visit his mother, Caroline Hatchard. Nearly all were British singers who had known one another from their college days, or performing on the ballad concert circuit, Sunday League and Promenade Concerts, oratorio, pageants (such as *Hilawatha*), and the Beecham Opera Company, singing in English.

Caroline Hatchard gained a singing scholarship to The Royal Academy of Music in 1900, then went into musical comedy, then opera for six years, where she played secondary rôles with Melba, Tetrizzini, Destinn, McCormack, Zenatello etc., making lasting friendships with other English artistes such as Agnes Nicholls, Edna Thornton, Edith Furnedge, Walter Hyde, John Coates, Robert Radford and others. One of her

career high-spots was the gala performance for the President of France and King Edward VII to mark the Entente Cordiale, but as things turned out she and Edna Thornton were the only British singers there. After retiring from the stage Carrie Hatchard spent much time at The Royal Academy of Music, teaching and adjudicating and continuing long-standing connections with professional colleagues.

It is a long time since the Society has been privy to anecdotes and personal encounters with this generation of British singers; it is a sad thing that their talents are often overlooked by those who prefer a foreign name. A number of his mother's and friend's recordings were played; all these artistes are now dead, with the exception of Roy Henderson.

This was an entertaining evening, with a well-prepared and interesting programme, for which our thanks and congratulations are due to Ewen Langford.

The records played were:

Caroline Hatchard: *The Pipes of Pan* (Monckton) Pathe 78534 (matrix 50476)

Melba, McCormack & Sammarco: *Finale* from *Faust* (Gounod) (Fidelio ATL 4078)

Ben Davies: *I attempt from love's sickness to fly* (Purcell) HMV E313 (matrix Bb63260-II)

Walter Hyde: *Legend of Kleinsack* from the *Tales of Hoffman* (Offenbach) HMV D106 (matrix 4341f)

Caroline Hatchard: *Doll Song* from the *Tales of Hoffman* Gramophone 03919 (matrix 4340f)

Robert Radford & Edna Thornton: *Where are you going, my pretty maid?* HMV 2-4134

Caroline Hatchard: *With verdure clad* from *The Creation* (Haydn) Vocalion A0154 (matrix 01573)

Norman Allin & Harold Williams: *Sound the trumpet* (Purcell) Columbia 5438 (matrix WA8748)

Frank Mullings: *Comfort Ye from Messiah* (Handel) Columbia 452 (matrix 751891)

Muriel Brunskill: *O Thou who tellest Good Tidings to Zion from Messiah* (Handel) Columbia 9324

Thorpe Bates: *The Floral Dance* (Moss) Columbia D1394

Margaret Balfour: *The Sands o' Dee* Vocalion D-02098 (matrix 03063)

Walter Widdop: *Sound an Alarm* from *Judas Maccabaeus* (Handel) HMV D1886 (matrix Cc15578)

Eva Turner: *Goodbye* (Tosti) Columbia L1827 (Matrix WBX54)

Roy Henderson: *Vedro ment'io sospiro* from Act 3 *The Marriage of Figaro* (W. A. Mozart) HMV Mozart Society

John Fullard: *If with all your hearts* from *Elijah* (Mendelssohn) Regal Zonophone MR 3237

Caroline Hatchard: *Sweet Bird* from *Il Pensiero* (Handel) Vocalion A-116 (matrix 01871)

During the last war Caroline Hatchard put her records and memorabilia in the Salvage Drive and Ewen Langford asks that if any member has any of his mother's 20 (or so) records for disposal, he would be glad to hear, care of the Editor.

## A London Correspondent

### Northern Group Meeting, March 16th 1997

Our 1997 session got off to a rounding start, when Bill Mayers presented a talk called *English Singers*.

During his delivery, which lasted 2 hours, he demonstrated to us the amazing musical talent of a range of English Singers, spanning some 40 years. The recordings ranged from one by Clara Butt in 1910 to one by Heddle Nash in 1950.

18 artists were included in this very carefully selected programme - where Bill alternated between female and male performers. It is interesting to note that of these 18 selections 9 were artists from our Northern area.

Among the highlights were Muriel Brunskill in *Ye Banks and Braes*, Walter Widdop singing *Sound the Alarm* from *Judas Maccabaeus*, Heddle Nash singing *Come into the Garden Maud* and the great Kathleen Ferrier singing Schubert's *An die Musik* - not forgetting *A Bachelor Gay am I* from *Maid of the Mountains* sung by Thorpe Bates.

During the programme it was noticed that not a single needle was changed or sharpened or a



spring wound up as this presentation was given on modern equipment. I did, however, hear one or two remarks relating to the surface noise, which is present when using this type of equipment.

Bill Mayers was suitably and justly thanked for his well-researched and interesting programme.

Our next meeting will be a joint meeting with our friends from the Midlands Group when *Music Hall* will be the topic presented by Geoff Howl, whilst Miles Mallinson will present *Gilbert and Sullivan on Record*. This meeting will be held at Alston Hall on Sunday 8th June at **1.30pm prompt**.

Our July meeting will be a Portable Picnic at Whalley Abbey near Clitheroe at **1.30pm prompt**, when members are invited to bring their portable machines, a selection of suitable records and a picnic lunch. Hoping to see you all there.

If you wish to attend these meetings please inform the Secretary at least one week before hand. Telephone number is [REDACTED]

**Ann Mallinson**

## REGIONAL GROUP SECRETARIES

**Clockwork Music Group**  
H. P. Bailey,  
[REDACTED]

Tyne and Wear NE16 4ES

**Midlands Group**  
Phil Bennett,  
[REDACTED]

Whitmore Reans,  
Wolverhampton WV6 0JW  
Tel: [REDACTED]

**Northern Group**  
Ann Mallinson,  
[REDACTED]

Barrow,  
Cumbria LA13 0HO  
Tel: [REDACTED]

**West of England Group**  
Paul Morris,  
[REDACTED]

Exeter,  
Devon EX4 4HE

## C.L.P.G.S. BOOKLIST

c/o George Woolford,  
[REDACTED]

Wells-next-the-Sea,  
Norfolk NR23 1RD

Fax & Tel: [REDACTED];

e-mail: clpgsbook@aol.com

## C.L.P.G.S. BOOKLIST

*DCart - Diamond Cut Audio Restoration Tools.*  
(Computer program for enhancing reproduction of 78s, described by Douglas Lorimer in last issue.)  
**£45 plus postage.**

*The Columbia Phonograph Companion, Volume II: The Columbia Disc Graphophone and the Grafonola* by Robert W. Baumbach (with data collected by Mac Lackey) is available at **£20 plus postage.**

*The Compleat Talking Machine* (2nd Edition) by Eric L. Reiss is now available at **£25 plus postage.**

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